ST. MARY'S, GUILDFORD.

But to obtain the complete Gothic we require further the principle of tracery, and the principle of lateral cohesion, or of wallwork, which gives a new character to the mouldings (as in the English Decorated style); and these latter principles, in Germany and France, are developed at the same time with the principle of framework; so that the complete Gothic is, in those countries, the first fully formed pointed style. The principle of upward growth in the parts adds to the style several other features, as pinnacles, crockets, finials, and spires; and thus the complete Gothic is formed.

These principles may be conceived as having carried on a struggle, as it were, which was brought to a kind of balance in the complete Gothic, but which produced the After-Gothic, when the equilibrium of these principles is lost—for instance, when the principle of wall-work predominated over the principle of frame-work. But the principle of wall-work modified the principle of frame-work, long before it affected it injuriously. It did this indeed, as has been said already, very conspicuously in the Decorated style in England; giving to the vertical mouldings different forms and values from those of mere framework, making some members broad, some narrow, and so on. We are not, therefore, to consider buildings as showing the evidence of a corruption of style, merely because there are vertical moulded vaulting shafts, which are too slight to support vaulting; as in King's College Chapel, Cambridge, the architecture of which has been condemned on this account. Even considered as frame-work, we must take into consideration the whole bundle of mouldings, and not one member alone: but in fact, the principle of wall-work operates theoretically as well as practically in all such cases, and prevents us from regarding the shafts in the moulded wall as separate supports. The two ideas, that of frame-work and that of wall-work, are both present to the mind; and it is their combined concords and discords which produce that species of harmony in which architecture peculiarly rejoices.

But in the course of time the principle of framework was violated and rejected; and the wallwork, the real structure of a large portion of the building, became more and more predominant. One main occasion of this was an ambition of architects, which prevailed from an early period, both in Germany and in France, and extended into later ages, to build very lofty churches. This attempt, pursued in the Gothic style, made the framework of buttresses and flying buttresses too massive to be agreeable to the eye; and this blemish led at last to the plan of supporting the roof at a great height without any decorative manifestation of the framework externally. The organic connection of the parts being thus destroyed, the ornamentation of separate parts was pursued as an exercise of fancy and invention. The vaulting ribs sprang from piers with discontinuous imposts; the buttresses stopped short of the top of the wall; and the roof seemed to be supported, like a baloon, with a buoyancy within, not to be thrown up by a universal tendency of upward growth. At the same time, the principle of upward growth of one form out of another gave rise to the notion of the *interpenetration* of one form by another; the tracery became capricious and unconstructive, as in the flamboyant of France and the stump-tracery of Germany; while the perpendicular tracery of England, though less flowing in form, was more pleasing to the architectural eye, from the manifest operation of the principle of masonry which it exhibited. And thus, the organization of the Gothic edifice was broken up, and the parts disbanded; each part was ornamented by itself, without connection with the rest; and this being the character of German After-Gothic, when the Italian style was revived, it was easy to apply the Italian elements to the separate portions of the edifice.

THE CHURCH OF TRÉYFORD, ST. PETER, SUSSEX.

The style of this building, just completed under the superintendence of Mr. Ferrey, is Early Decorated. The church consists of a chancel, with north and south aisles extending half its length; nave, with north and south aisles; south porch; and steeple at the west end of north aisle. It is built of stone found on the spot, and termed the Malme Rock, among which is contained, in small quantities, a species of blue limestone rag; of this latter, the tower is constructed. The spire, windows, and dressings throughout are of Caen stone. The roofs are of English oak, open boarded also with oak, and covered with red tiles laid upon dry hairfelt; the tiles being treated with a mixture of oil and soot or lamp black. The extreme length of the church, chancel, and steeple, is 116 feet; the interior of chancel, 32 feet by 16 feet; nave, 52 feet by 22 feet; aisles, 52 feet by 10 feet; height of chancel, 46 feet; nave, 52 feet.

The nave is of four bays, with north and south aisles. This roof is equilateral. The aisle roofs are *lean-tos*, the principals springing from stone brackets. A four-light window, with flowing tracery, occupies the west end; under which is the west door, of oak, clenched, and decorated with hinges of scroll iron work. The stone bench, peculiar to the churches of the neighbourhood, is carried along the walls of the nave and chancel aisles, which are otherwise unoccupied with any fixed seats. The nave is fitted with seats kept very low, with square ends of oak plank 3 inches thick, fixed with small buttresses, and capped with trefoil moulding, all of the like substance. The old plain square First Pointed font has its elaborate cover, 14 feet in height, suspended from an iron crane fixed in the wall of the north clerestory, opposite the south door. A low stone pulpit is placed against the south pier of the chancel arch; on the opposite side of which stands the open reading desk, of oak, the front panels of which are filled with crimson velvet, with gold-worked floriated crosses. The Bible desk, or lectern, rising from an octagonal shaft of buttresses, is placed in front of the chancel steps, immediately before the pulpit, on the south of the chancel entrance.

The chancel is entered by two steps under a screen carved in oak. Three other steps lead to the altar table, placed upon a flooring of encaustic tiles, with a border of vine leaves upon a bright blue ground. The east window of three trefoil-headed lights with tracery, forming a trinity of trefoils, is placed high up in the gable, leaving room beneath its sill for a reredos of seven arches worked in chalk. Four trefoil-headed and varied single windows occupy the north and south sides. Under these on the south side are inserted three sedilia, worked in the native or Malme stone—a species of grey-coloured marble, which is also used for the interior facing of the lower portion of the walls, the upper part being of chalk—as are also the splays, shafts, and interior mouldings of the east window. The priest's door is a copy from Wells of a cinque-foiled canopied doorway, with crockets, finial, and bosses.

The steeple consists of a disengaged tower, surmounted by a brooch spire, at the west end of the north aisles, of three unequal stages, flanked by square-set buttresses of four stages, the upper stage diminishing and dying into the tower a few feet below the spire cornice. The brooch spire rises from the cornice, charged with ball flowers, and has the gussets or haunches springing from the angles carried high up the diagonal faces of the octagon.

THE DIPLOMA QUESTION.

Seeing that the question of making architects legally diplomaed is being mooted in your journal, I beg to send in my earnest and most hearty adherence to any good system adopted to obtain that end, and would propose that you should invite all our professional brethren to do the same: we then should see how strong we are. Perhaps the Institute might be jealous of such a proceeding, and if so, rather than not obtain the assistance and co-operation of so powerful a body, let us entreat them to take this praiseworthy object in their own hands, for social distinction is the absorbing end and aim of the mass of Englishmen; and it is most desirable it should be so. Now, at present the architect is in a most anomalous position: he is by the great mass of the community looked on as something between the professional man and the tradesman, and with justice, since his function is so often usurped by the builder, and by unqualified and inferior men. Is it not most irritating that a man, who for years and years has studied architecture, not only as a compilation of brick, wood, and mortar, but as a fine art, and who appreciates the beauties, and knows the difficulties of such study, should be superseded by one who *cannot* possess his qualifications? Is there not a broad gap between the drug seller and the drug prescriber, the druggist and the physician? There is and ought to be; but it is mainly owing to the diploma that it is so; and such should be the case with architects and builders. I consider that the superior education in art, and the study requisite to make an architect, give him a just, reasonable, and legal right to assert his superiority and have it allowed; and that his

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